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[Medieval Georgia]

532 an historical, if not an artistic, value. Again the frescoes preserve the only authentic memories of the likenesses of historic figures. The eleventh-century church of Sioni at Ateni in Mingrelia has the family of Ashot the Kuropalatês, although in this case the frescoes appear to have been painted two hundred years after the subjects were living. The more famous frescoes at Gelati show the likenesses of Bagrat III, Giorgi I, Bagrat IV and his wife Elena and David Aghmashenebeli and Rusudani. The church of Betani in Kartli, which collapsed half a century ago, contained the portraits of Tamara and her father and her son. The churches of Nikortzminda, Ertatzminda, Safar and Mghvimé contain the remnants of frescoes some of which appear to be by Greek hands; and at Mtzkheta and in the Mingrelian churches there are many portraits of rulers who were living between the fifteenth and seventeenth centuries. An interesting characteristic of the later frescoes is the indications which are patent of the influence of Italian Renaissance and Persian art —both indifferently apprehended.

532 ● 212 177 It was in calligraphy and in the illumination of manuscripts—work giving scope to individual delicacy and skill —that the Georgians excelled. The beautiful Georgian alphabet lent itself to the genius of the calligrapher—work in which the leisurely and child-like mind of the eastern artist delights. From the ninth and tenth centuries the Georgian monks on Mount Athos were engaged with the enthusiasm of the discoverers of a new knowledge in translating the Scriptures and Greek theological and theosophical works into Georgian. Others, returning to Georgia, pursued their work in the Georgian monasteries. The most ancient of the Georgian manuscripts are the Evangel from Adishi in Svaneti —attributed to the end of the ninth century—and the manuscript completed in 940 at the Shatberdi monastery on the Chorokhi and now in the Convent of Djruchi near Sacheri in Mingrelia. The Cathedral of Mtzkheta has a tenth-century manuscript of Gregory the Theologian, and for the eleventh century there are various manuscript Evangels, the principal of which are those at Alaverdi—by the hands of the most famous of Georgian calligraphers, the brothers Dvali—and at Gelati. The churches of Svaneti contain a number of Evangels written during the eleventh and twelfth centuries. In the Gelati Evangel Oriental influences are evident, and various motives from Persian art are introduced. The perspective is bad. There are no less than two hundred and

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forty miniatures. The colours used are blue, red, carmine, green and violet. A fine miniature from Svaneti of the same period illustrated by Uvarov, shows a much more highly developed artistic taste and is in the best Byzantine tradition.

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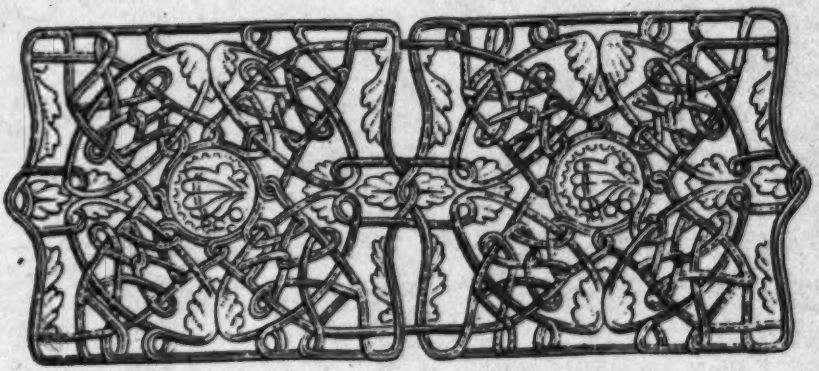

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burning all the manuscript copies of his work which remained in existence.

The early importance of Oriental influence in the development of intellectual life in Georgia is brought out in the study of the origin of the Georgian alphabet. The Georgians, in the Middle Ages, made use of two scripts, the cursive script called *mkhedruli* or "military" and the ecclesiastical script called *khutzuri*. Considerable controversy ranges round the origin and relative antiquity of these two scripts. According to the Georgian Annals, writing was introduced into Georgia, during the reign of King Farnavazi in the fourth century B.C. The Annals do not distinguish between the two scripts, but popular tradition holds that the *mkhedruli* was the older. On the other hand the ecclesiastical tradition, supported by Armenian writers, states that the *khutzuri* script was introduced in the fifth century by Mesrop, the inventor of the Armenian alphabet, and that it was founded on the Armenian.

Now, in the time of Farnavazi, systems of conveying ideas by making signs to represent phonetical sounds were not rare. All the peoples with whom the Georgians were in contact—Persians, Greeks, Syrians and Indians—were becoming accustomed to alphabetical systems of writing. And it seems likely that in introducing writing, Farnavazi would have followed the natural course of borrowing from the Persians, since not only were the Georgians in intimate contact with Persia, but Farnavazi himself was actually representative of Persian influence in the country. The Zend script was in the fourth century B.C. current in Persia; and a comparison of the Zend alphabet with the Georgian *mkhedruli* script makes it possible to recognize the equivalents among Georgian letters of no less than twenty-five out of thirty-five of the letters in the Zend alphabet. Some of the Zend letters have been incorporated into the Georgian alphabet without any real change in form; others, while retaining their shape, have changed their position from horizontal to perpendicular or reverse; others have been changed from right to left, which is explained by the fact that Zend was written from right to left, while Georgian, like the Roman scripts, is written from left to right. Lastly, other letters are recognizable with the addition or subtraction of lines. The resemblance between Zend and the Georgian *mkhedruli* script is, in fact, very strong.[1] And if the derivation of the Georgian

[1] Cf. Khakanov, *Ocherki po ist. gruz. slov.*, Vip. II, pp. 14 *et seq.* For comparisons of certain Georgian letters with Indian alphabets see Brosset, *Eléments de la langue Géorgienne*, pp. 6 *et seq.* The most recent researches, embodied in Prof. Javakhishvili's treatise on Georgian paleography, have not been available to me.

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script from Zend is correct, it would appear that the Georgian alphabet was actually introduced about the time of Farnavazi, since the Zend alphabet passed out of use in Persia after the conquest by Alexander of Macedon, and was succeeded by the Pehlevi script of the Arshakids and Sasanids.

That the Georgians had a script of their own before the alleged introduction of the *khutzuri* by Mesrop in the fifth century is borne out by certain references in the Annals. We read, for instance, that King Miriani in the fourth century, before adopting Christianity, endeavoured to inquire into the worth of the new religion, and with this object read many "old and new books—and also the *Book of Nimvrod*". The Annals state also that St. Nino, the Illuminator of Georgia, before her death, related the events of her life, and the Princess Salome wrote all down. Prince Murvano, a son of King Waraz-Bakur, is also recorded to have learnt reading so quickly that he astonished his elders.[1]

The Armenian script has little resemblance to the Georgian *khutzuri* except in the case of two or three letters, while the *khutzuri* resemble the *mkhedruli* if they are compared on the basis that the essential of the ecclesiastical script is the straight line, while that of the "military" script is "pot-hooks" and "hangers". Khakhanov suggests that the *khutzuri* (Church) script came in after the introduction of Christianity, because it was necessary to wean away the priests and the people from the old pagan script, and also possibly because the straight lines of the *khutzuri* were more suitable for the carving of inscriptions in stone. The impetus to the conversion of Georgia came from Armenia, and if the new script was part of ecclesiastical policy, it is very likely that the assistance of a learned Armenian churchman, such as Mesrop, would have been secured.

The Georgian alphabet is a perfect instrument for rendering the wealth of varied sounds in the language; the letters give each different sound with accuracy and clearness, and no other alphabet, including the Armenian, compares with it in efficiency. It would seem that the alphabet had a long and slow evolution to its present state of perfection, rather than that it was invented whole by a foreigner. Even the powerful cultural instrument of the Greek language has only contributed two letters to the Georgian alphabet ($\omega = o$, and ϕ) and the words for "pen" and "ink" to the vocabulary of writing.

[1] Called Peter the Iberian; was Bishop of Gaza (412–88); his Syriac *Life* is well known to students; the Georgian *Life* was published by Marr in 1896.

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GEORGIAN LITERATURE

The Georgian script is, like the Georgian language, ancient and original, and in its perfection to the use for which it is required, it bears the stamp of a venerable individuality.

The first two periods in the history of Georgian literature are that between the sixth and the tenth centuries, which is characterized by the production of works of a spiritual character,[1] translations of Holy Writ and other sacred writings, theses of the Fathers of the Church, edifying compositions and Lives of the Saints; and that between the tenth and twelfth centuries, which saw the development of chronology and history, and the composition of the Georgian epic poems.

Since the sixth century there had taken place a great literary development in the Georgian monasteries which grew up throughout the Byzantine Empire, in Sinai and Palestine and Syria, and on the Mountains of Athos and Olympus. Holy fathers were constantly passing from the hermitages of the just into their native Georgia—not infrequently with the object of raising funds from the devout Bagratid princes. Conversely, serious young men and jaded nobles (how many saints have risen from the beds of the dissipated!) were accustomed to go from Georgia to their national monasteries abroad. The two most remarkable men of this type, towards the latter end of the tenth century, were Torniké,[2] a member of the Meskhian house of Chordvaneli, who was in the Byzantine service and who founded the Iberian monastery on Mount Athos out of the proceeds of a successful military career; and a certain nobleman Ioanné of Ardanuchi who abandoned the service of the Kuropalatês David of Tao to his master's indignation, and became a noted theologian and translator of Greek works into Georgian.

In the monasteries abroad whole families settled and the names of some have survived as copyists and calligraphers; in the ninth century there were the brothers, Zosimé, Ioanné and Kwiriké Sokhastreli on Mount Sinai; and in the eleventh century the numerous family of Dvali at the Monastery of the Holy Cross in Palestine.

On Mount Athos, the leaders of Georgian intellectual life pursued their studies; during the later part of the tenth century, Ioanné of Ardanuchi and his son, Evthimé; and in the eleventh century, Ephrem *Mtsiré* (the Little) and Saba Tukhareli,[3] and

[1] The earliest Georgian manuscripts, palimpsests discovered by Javakhishvili, date from sixth to seventh centuries.

[2] For an account of the important part played by Torniké (or Tornigi) in contemporary Byzantine politics, see Schlumberger, *L'Epopée Byzantine*.

[3] Tukhareli—of Tukharisi in the Chorokhi country.

THE GEORGIAN ALPHABET

TRANSLITERATION, PRONUNCIATION, AND CLASSIFICATION OF GEORGIAN SPEECH-SOUNDS

By A. GUGUSHVILI

212 GEORGIANS possess two alphabets, namely, the *Khutsuri*—sacerdotal or ecclesiastical, and the *Mkhedruli*—military or secular.[1]

Formerly, the *Khutsuri* alphabet, as the name indicates, was used in ecclesiastical texts, and the *Mkhedruli* in secular literature,[2] but in modern usage the *Mkhedruli* prevails over the *Khutsuri* alphabet.

Khutsuri script has two forms: *aso-mt'avruli* majuscule, and *nuskhuri* minuscule; while *Mkhedruli* script has only one form: minuscule (if handwritten script is not taken into consideration).

Until the beginning of the eleventh century the ancient literary Georgian language was written entirely in sacerdotal characters, the majuscule form of the alphabet being almost exclusively used up to the beginning of the tenth century, but later this was gradually displaced by the minuscule form.

[117] The sacerdotal alphabet, in both its majuscule and minuscule form, is, according to Marr, generally a product of the Georgian Christian culture, which arose with the adoption of Christianity and which represented first the religious and then also the social interests of Georgian Christian society.

The pre-Christian alphabet, i.e. the alphabet that served the cultural interests of Georgian pagan society, has not come down to us. In Marr's opinion, the military or knights' alphabet is probably a survival of this one, developed further in secular military circles, and influenced by the sacerdotal alphabet while having, in its turn, a reciprocal influence on the latter alphabet in the formation of its minuscule type.[3]

It is regretted that it is not possible to give in the Table the sacerdotal alphabet side by side with the military one. After an extensive inquiry, no printer was found who possessed the fount of

[1] *Khutsuri*, an adjective, is derived from *Khutsesi* (*Khutseys*)—*sacerdos, -otis*, a priest. *Mkhedruli*, an adjective, is derived from *Mkhedari*—a horseman, a cavalier, a knight. The *Khutsuri*, therefore, may also be called the "priestly" or "priests' hand", the *Mkhedruli*, the "knightly" or "knights' hand".

[2] The written language of Georgia, according to Marr, developed in the cultured section of the Georgian army (consisting by preference of cavalrymen), in circles of distinguished warrior-knights.

[113] [3] N. Marr, *A Grammar of the Ancient Georgian Literary Language* (in Russian), Leningrad, 1925, p. 2.

4: Gugushvili E-4,5 (no date) 1935 RI1 Georgia RI1

this alphabet. It is hoped that the fount can be procured, however, 212
and that the sacerdotal alphabet can be reproduced in some future number of this journal.[1]

The Georgian alphabet consists of forty letters of which the 39th and 40th, namely, ფ, ჶ, were introduced into new Georgian in the eighteenth century, the former to represent the Latin or Russian f, and the latter to represent an undefined sound in Georgian which, though formerly unheeded, was recognized by Anton I, Catholicos of Georgia, the writer among other works of an extensive Grammar of the Georgian language. Neither of these two letters, however, have gained stability in modern Georgian which uses the letter პ᷇ to represent the sound of f. The letter ჶ has been included in the Alphabet in this journal for the reason that, occurring as it does in the Svanian, Megrelian (Mingrelian) and Chanian languages of the Georgian linguistic family, it is thought that it may be of use in the transcription of words of these languages containing this sound. For the same reason an additional sound, which occurs in Megrelian and is represented by ჷ, has been explained in the paragraph on the Pronunciation of the Georgian Letters.

Modern Georgian uses only thirty-three of the forty letters given in the Table, the seven letters now obsolete being: ჱ or ჲ, ჳ, ჴ, ჵ, ჷ, ჸ.

Transliteration of the Georgian Letters

While Georgian collaborators of *Georgica* have expressed their 104
preference for the late Professor Marr's system of transliteration, English collaborators and advisers find it inacceptable for reasons with which Georgians are unable to agree. The advantage of Marr's system lies in the transcription of the affricates, whereby an affricate is indicated by a letter representing the stronger element of the sounds making up the affricate in question, and a diacritic indicating the participation of the weaker element in the engendering of that affricate. The same diacritics (˙ ˘ ¯ ˇ) are always the indicators of the participation of the spirants (*ḫ*, *q̇*, *y*, etc.) in the engendering of the guttural, and of the sibilants in the engendering of the dental or palato-dental affricates (cf. page 134).

Such a truly analytical transcription, reflecting as it does the nature of the composition of the affricates, should be of great help to students. Especially strong was the objection shown to Marr's *ϑ//θ* Of course we could have replaced this *ϑ//θ* by *tˢ*, and have done so,

[1] For an idea of the shape of the letters of this alphabet see the photographic reproduction of a Georgian inscription, p. 68, which contains twenty-five of the thirty-seven letters of the alphabet.

THE GEORGIAN ALPHABET

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	Name	Printed	Transliteration used by						Numerical Value	Personal Name Systems	
			Hoer	Hahn	Tsagareli	Dirr	Weakley	Brosset (French)		Abkhazian	Tsagareli
1	ანი	ა	a	a	a	a	a	a	1	a	a
2	ბანი	ბ	b	b	b	b	b	b	2	b	b
3	განი	გ	g	g	g	g	g	g	3	g	g
4	დონი	დ	d	d	d	d	d	d	4	d	d
5	ენი	ე	e	e	e	e	e	e	5	e	e
6	ვინი	ვ	v	v	v	v	v	v, w	6	v	v
7	ზენი	ზ	z	z	z	z	z	z	7	z	z
8	ეჱ	ჱ	ey, ê	ê, ey	ê	ee, h		ê	8	ê	ey
9	თანი	თ	th/t'	t'	t'	t'	t'h, th	th	9	t'	t'
10	ინი	ი	i	i	i	i	i	i	10	i	i
11	განი	კ	k	k	k	k	c	c, k, c'	20	k	k
12	ლასი	ლ	l	l	l	l	l	l	30	l	l
13	მანი	მ	m	m	m	m	m	m	40	m	m
14	ნარი	ნ	n	n	n	n	n	n	50	n	n
15	ჲიე	ჲ	y	y	y	ie		ie	60	y	y
16	ონი	ო	o	o	o	o	o	o	70	o	o
17	პარი	პ	p	p	p	p	p	p	80	p	p
18	ჟანი	ჟ	j (ž)	ž	ž	ž	sh	j	90	ž	sh
19	რაე	რ	r	r	r	r	r	r	100	r	r
20	სანი	ს	s (š)	s	s	s	s	s	200	s	s

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Name	Modern Military	Transliterations used by						Numerical Value	Proposed Linear Notation	
		Marr	Hahn	Dodwell	Marr	Woodrow	Dumont (French)		Analytical	Popular
21		t	t	t	t	t	t	300	t	t
22		w	ü, w	w	vie, vi		viĕ	400	w	w
23		u	u	u	u	u	ou		u	u
24		ɸ	p'	p'	p'	p'h, ph	ph	500	p'	p'
25		q	k'	k'	k'	k	k	600	k'	k'
26		ġ	γ	γ	γ	gh	gh	700	ġ	gh
27		k	q	q	q	q	q	800	q	q
28		m (÷)	š	š	š	sh	ch	900	š	sh
29		ϕ/ψ	č	ẹ	tš	ch	tch	1,000	č	ch
30		ϑ/θ	ẹ	ẹ	ts	ts	tz	2,000	ts	ts
31		ḋ	dz	j	dz	dz	dz	3,000	dz	dz
32		ṫ	c'	c	ds	'ts	ts	4,000	ts'	ds
33		ṭ	č'	č	dš	dch	dch	5,000	ẹ	dc
34		ɋ	χ	χ	h	kh	kh	6,000	χ	kh
35		q	χ	χ	ḫḫ	khḫ	h'	7,000	χ	kh
36		ḍ	j	j	dž	dj, j	dj	8,000	j	j
37		h (÷)	h	h	h	h	h	9,000	h	h
38		oy (ü)	ō		h, oe	ho	hoe	10,000	ō	hō
39		f			f		f		f	f
40		ɔ							ɔ	ɔ

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particularly due to Mr. Butlin, with whose help we hope to publish in this journal (possibly in the second number) the Kymographic tracings of Georgian sounds and a full scientific description of them.

Pronunciation of the Georgian Letters

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a	is neither short nor long in quantity; in quality it approaches very near to the English a in *artistic*.
b	as in English.
g	is always "hard" as in *get*.
d	as in English.
e	very much like the English mid-front-wide ĕ in *end*, int*e*llect, otherwise represented as in *many*, *any*, fr*ie*nd, f*ea*ther.
v	as in English.
z	is "clearer" than in English, that is, it is fully vocal like the French or Russian *z*.
ĕ (ey)	is a descending diphthong representing a combination of e and y, and is the equivalent of what in English is commonly called "long a" represented otherwise as in r*ai*n, v*ei*l, ob*ey*.
t'	is very much like the English t as articulated when not preceded by s, e.g. *two*, *too*, etc., having the same medium point position and the same "thick" or "dull" effect (see p. 134).
i	is like the English high-front-wide I as in *ill*, unt*i*l, otherwise represented as in for*ei*gn, misch*ie*f, br*ee*ches.
k	has a sound purer than that of English k or "hard" c; in articulating it there is a stronger puff of breath; the breath, however, is not allowed to escape, the voice being sounded simultaneously with the opening of the closure; it is thus free from any breathy effect or breath-glide.
l	differs from the English l in that it has a much "clearer" sound and that in articulating it the tongue is kept quite straight.
m, n	as in English.
y	is a voiced palatal semi-vowel as in *year*, *young*.
o	as the first element o of the diphthongs oy or oi in *boy* or *oil*.
p	is like the French p, as in *Paris* (see p. 134).
ž	is like the English palatal z or s, as in *azure*, *pleasure*.
r	is like the English r before a sounded vowel, as in *red*, *dry*.
s	is the "sharp" s in *snow*, *see*.

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4/—

t is like the French t in *toute*, that is, it is, in general, more clearly dental than in English; its sound approaches that of the English t in words like *stick, stock*, i.e. when preceded by s (see p. 136).

w is very much like the English voiced semi-vowel w, and, like the latter, may be called "consonant u".[1]

u as ou in *group, soup*.

p' is a bilabial in articulating which the lips are brought very lightly and much less firmly together than in the case of the Georgian p; it is slightly "duller" than the English p which seems to have a medial sound between the Georgian p' and p, particularly when not preceded by s (see also p. 134).

k' a back linguapalatal, very much like ch in *chemistry, Christ*; its articulative position is the same as that of k or rather "hard" *g*; the explosive release of the closure, however, is much weaker than in the case of k or g, due to a feebler impinging of the breath from the tongue upon the palate. It is slightly duller than the English k which seems to have a medial sound between the Georgian *k'* and *k*.

ğ a back linguagutturopalatal; it is an aspirated "hard" g resembling the German central g after back vowels, as in *Tag*, or the modern Greek γ before a, o, u, the Georgian articulation, however, is somewhat more guttural and clearly fricative.

q a back linguaguttural, the articulative position of which lies somewhere between those of *k* and χ ("*ach*-sound"), and is uttered by imparting the k-sound (see k above) into χ. According to the late Professor Marr (op. cit. p. 10), it is nearer to χ with, however, none of its frictional rustling of breath; in articulating it, the breath is suddenly and completely stopped at the moment of its inception. It is just a strong, deep, but short, guttural ejective stop and mute like k.

š as in *ship*.

č as in *church*.

c like German z in *zeit*, or like ts in *tsetse* (fly).

[1] In ancient literary Georgian the symbol w in combination with o represented the sound of u like English ou in *soup*. Later, however, this u (= ow) before a vowel began to be pronounced like w, but the graphic representation of the full pronunciation was retained. In the eighteenth century u pronounced like w began to be distinguished by a circumflex, thus û. In Mod. Geo. this u became, when followed by a vowel, separated from the latter by v. Later still it disappeared altogether. e.g. *T'k'uen → t'k'ûen = t'k'uen // t'k'uven → t'k'ven.* [See N. Marr, *A Grammar of the Ancient Literary Georgian Language*, Leningrad, 1925, pp. 4–7 (in Russian).]

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ʒ a front linguadentipalatal articulated by imparting the d-sound into z, to do which the d-position is assumed and the blade of the tongue is pressed hard against the back of the upper teeth without, however, making the tongue very tense, the resulting explosion is energetic but somewhat dull. This sound is not simply d + z, as in Italian *mezzo*, or in English *adz*, but an intimate blending of these two consonants, in which one can hear neither element.

ʦ' a front linguadentipalatal akin to the sounds of ʦ and ʒ, graphically best represented by tʦz (*t ts z*) the blending of which into a single sound is effected by assuming the ʦ-position and exerting a stronger pressure on the back of the upper teeth with the tongue very tense, the resulting explosion being a short, sharp note resembling the sound peculiar to chicks.

ç a front linguapalatal akin to č. It is made in the same manner as the preceding ʦ, the tongue, however, being placed in the č-position; the resulting explosion has the note resembling the chirp of sparrows.

χ a guttural (back) fricative like ch in Scotch *loch*, or like the so-called German "*ach*-sound" in *noch, suche*.

χ̣ a linguaguttural articulated in modern Georgian exactly like the preceding χ, but in old Georgian literary monuments they are strictly differentiated and never confused. According to the late Professor Marr (op. cit. p. 8) its sound is nearer to that of *k* and is the aspirated k, i.e. kʻ with the sound of *q̇* (see below) organically blended with it into one sound.

j as in *jam, jar*.

h as in *hill, home*.

(h)ō a diphthong used as an interjection; it is merely a conventional symbol representing a long *ō* or the Greek *ω*.

f a labial fricative like English f.

ə a semi-vowel, or rather a sound of an undefined character with a strong guttural articulation like the Turkish ı in *kış*[1] (ı without a point), or the Russian "hard" ъ (ъ) in comparison with which it is, however, somewhat shorter and weaker. Being of indefinite quality it used to replace both ъ and *e/i*.[2]

[1] See Kipshidze, *A Grammar of the Mingrelian (Iberian) Language*, St. Petersburg, 1914, p. 012 (in Russian).

[2] Marr., op. cit., p. 3.

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194 ġ represents the half-softened sound of the strong guttural *q*; in its articulation the throat-contraction required for q is diminished; it resembles very much the ancient Arabic 'ain.

Observations

194 The student who wishes to master the difficulties of Georgian phonetics should pay particular attention to the five composite affricates, namely, ts' q, č, ç, and χ, and to the weak ejective ġ, which have no equivalents in any of the Western European languages. The pronunciation of these sounds, as explained on pp. 131–3, should, therefore, be carefully studied. Of the other affricates, namely, dz, ts, ǯ, j, and č, any average student will probably be quite familiar with the first three—a kind of approximation to the dz-sound being found in the English word *adz*, and ts and χ representing sounds of frequent occurrence in German (Ger. z, *zeit*, and ch, "*ach*-sound," *noch*) or the latter one in Scotch *loch*. The last two affricates, being exact equivalents of English j (*jam*) and ch (*church*), require no comment, of course.

The student should also carefully distinguish the percussive and acoustic effects of the half-voiced stops (t', k', p') and the voiceless stops (t, k, p). Concerning these sounds it might further be said that t', k', p', are not t, k, p, respectively, each followed by, or combined with, the sound of h, or a breath-glide which may be symbolized by h, that is, they cannot be assumed to be th or t'h, kh or k'h, ph or p'h. They represent actually the sounds of t, k, and p, or b in their respective less forcible, weakened forms, made so by a looser or feebler contact of their respective organs of articulation.[1]

The Georgian affricates may be described as consonantal diphthongs of the following combinations:—

ts' ← t + s[2]; dz ← d + z; ts ← t' + s; ç ← t + š; j ← d + ž; č ← t' + š;

q ← k + h; ġ ← g + y or g + h; χ ← k' + h; χ ← k' + ġ.[3]

They are not, however, simply ts, dz, etc., or kh, k'h, etc., i.e. a mere junction of t and s, d and z, etc., pronounced in succession with each

[1] For a fuller explanation see Tsagareli, A., *Mingrelian Studies*, issue ii, pp. 31, 38 and 42 (in Russian), St. Petersburg, 1880. See also Marr's *Grammar*, op. cit., p. 10.

[2] In popular transliteration ts' is represented as ds in order to distinguish it from ts = ц.

[3] See Kipshidze, op. cit., p. 04.

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ont naturellement beaucoup d'esprit; l'on en feroit des gens savants et des grands maîtres, si on les élevoit dans les sciences et dans les arts; mais l'éducation qu'on leur donne étant fort méchante, et n'ayant que de mauvais exemples, ils deviennent très ignorans et très vicieux. Ils sont fourbes, fripons, perfides, traîtres, ingrats, superbes. . . . Outre ces vices de l'esprit, ils ont ceux de la sensualité les plus sales, l'ivrognerie et la luxure. Ils se plongent d'autant plus avant dans ces saletés, qu'elles sont communes et nullement déshonnêtes en Géorgie. . . . Pour le reste, les Géorgiens ont de la civilité et de l'humanité, et de plus ils sont graves et modérés."

The life of the Georgian gentleman was passed entirely in hunting, in war and in the satisfaction of personal feuds; from the age of four years he was brought up to horsemanship and the use of arms; every man was a past-master with the bow and lance. They hunted the jackal and the fox with hounds, but their favourite pastime was hawking, their principal game being cranes, herons and pheasants. After the chase the company would give themselves up to feasting and drinking. A main item of diet was *gom*, a kind of porridge made with millet, which formed almost the sole nourishment of the peasants, and was a much-appreciated course at the tables of the gentry. They had little fish except tunny and salt-fish imported from Trebizond and Kaffa, but ate many varieties of meat, the most abundant of which was pork, then venison, beef, mutton and hare.

At any great feast it was a point of honour to become intoxicated, and he who failed in this respect was considered to be a poor fellow. The lower classes, however, were often miserably fed, and the standard of their living was a very low one.

Georgian was a literary language, at least from the time of Pharnavaz, who is said to have introduced the Georgian alphabet, derived, like the Armenian, through the Pahvli and Zend, from the Aramæan. The earliest extant examples of Georgian writing are copies of the Bible, lives of the Saints and other sacred works.

The Mongol and later Mussulman wars effectually checked the natural development of Georgian intellectual life, and to the separation from the philosophical and educational influences of Western Europe must be attributed much of the illiteracy, coarseness and lack of idealism of the Georgian aristocracy of the sixteenth and seventeenth centuries. What little literary culture there was in the country was the preserve of